

S O N A T E N° 23

für Pianoforte und Violine
von

Serie 18. N° 23.

Mozart's Werke.

W. A. M O Z A R T.

Köch. Verz. N° 61.

Componirt angeblich 1768.

Allegro con spirito.

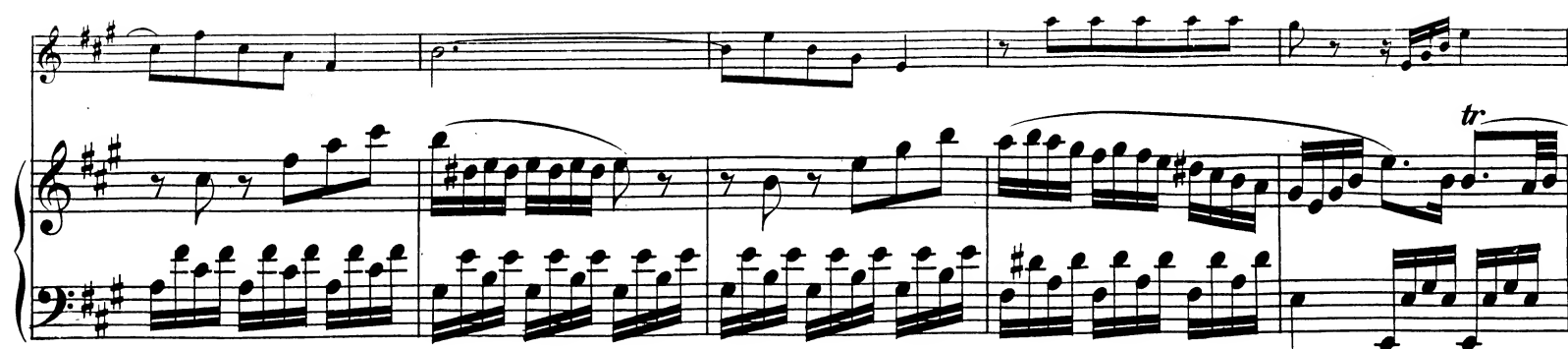
Violino.

Pianoforte.

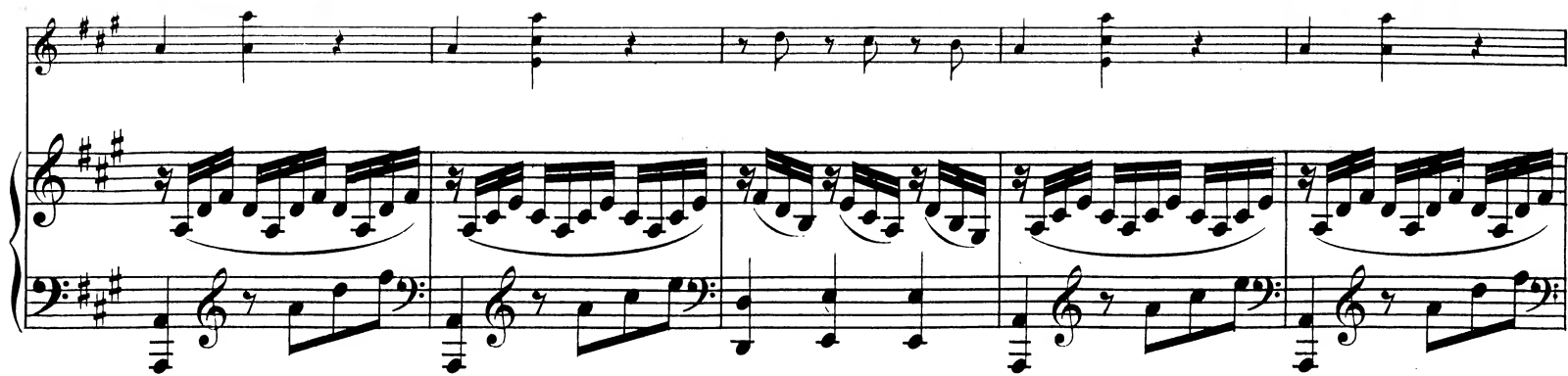
f

f legato

tr



This musical score is written for piano and voice. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The piano part is marked *legato*. The second system continues the piano accompaniment, also marked *legato*. The third system features a vocal line with a melodic line and a piano accompaniment. The fourth system continues the piano accompaniment, marked *trium*. The fifth system continues the piano accompaniment, marked *trium*. The sixth system continues the piano accompaniment, marked *trium* and *p* (piano). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part is written in a grand staff (treble and bass clef). The vocal part is written in a single staff (treble clef).



Andante grazioso con Variazioni.

Thema.

The Theme section consists of two systems of piano music. The first system features a melody in the right hand with a 3-measure rest followed by a triplet eighth-note figure, and a bass line with a steady eighth-note accompaniment. The second system continues the melody with trills and triplet figures, while the bass line remains consistent. The key signature is two sharps (F# and C#) and the time signature is 2/4.

Var. I.

Variation I consists of two systems of piano music. The first system shows a more active melody in the right hand with frequent eighth-note runs, while the bass line continues with the eighth-note accompaniment. The second system features a more complex melody with slurs and ties, and the bass line introduces a new rhythmic pattern with eighth-note chords. The key signature and time signature remain the same as the Theme.

Var. II.

The first system of musical notation for 'Var. II.' consists of three staves. The top staff is a single melodic line in treble clef, starting with a quarter note and followed by a half note. The middle and bottom staves are a grand staff (treble and bass clefs) with a 2/4 time signature. The middle staff contains a complex, fast-moving melodic line with many beamed sixteenth notes and slurs. The bottom staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The top staff features a melodic line with a trill-like ornament and a wavy line indicating a tremolo. The middle and bottom staves continue the complex texture with rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

The third system shows a continuation of the fast-paced melody. The top staff has a melodic line with a triplet of eighth notes. The middle and bottom staves maintain the intricate sixteenth-note patterns and harmonic support.

The fourth system continues the musical development. The top staff features a melodic line with a trill-like ornament. The middle and bottom staves continue the complex texture with rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

The fifth system is the final one on the page. The top staff features a melodic line with a trill-like ornament. The middle and bottom staves continue the complex texture with rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand, concluding with a double bar line.

Var. III.

The musical score for Variation III is presented in four systems. Each system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a continuous, rhythmic accompaniment of eighth and sixteenth notes, often with slurs. The melodic line is characterized by slurs and ties, indicating a legato playing style. The word "legato" is written in the first system. The score includes repeat signs and a double bar line in the third system, suggesting a structured variation.

legato



Var. IV.



Var. V.

The musical score for Variation V is written for piano and violin. It is in 2/4 time and the key of D major (two sharps). The score is divided into four systems, each containing a violin staff and a piano staff. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The violin part has a melody with dynamic markings of *p* (piano) and *f* (forte). The first system shows the piano part with a strong rhythmic pattern in the right hand and a simpler line in the left hand. The second system continues this pattern with some variations. The third system introduces a more complex rhythmic pattern in the piano's right hand, including triplets. The fourth system concludes the variation with a final cadence.



First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The bottom staff is a piano accompaniment in treble and bass clefs, featuring rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. The system concludes with a repeat sign.



Second system of musical notation. The top staff continues the melodic line from the first system. The bottom staff continues the piano accompaniment, maintaining the rapid sixteenth-note texture in the right hand and the steady bass line in the left hand. The system concludes with a repeat sign.

Andante grazioso.



Third system of musical notation, marked *Andante grazioso*. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a steady bass line in the left hand and a series of chords and eighth notes in the right hand. The system concludes with a repeat sign.



Fourth system of musical notation. The top staff continues the melodic line from the third system. The bottom staff continues the piano accompaniment, featuring a steady bass line in the left hand and a series of chords and eighth notes in the right hand. The system concludes with a repeat sign.

Classische und moderne Werke für Kammermusik

im Verlage von BREITKOPF & HÄRTEL in LEIPZIG.

Trios für Pianoforte, Violine und Violoncell.

	fl.	fr.		fl.	fr.		fl.	fr.
Bargiel, Wold., Op. 37. Drittes Trio. Bdur	10	—	Eckert, Carl, Op. 18. Trio. H moll	9	—	Lövenskiöld, H. de, Op. 2. Trio. Fdur	6	—
Beethoven, Ludwig van, Sämmtliche Trios.			Gade, Niels, W. Op. 42. Trio. Fdur	7	—	Lux, Friedrich, Grosses Trio. Cismoll.	8	—
(Beethoven-Ausgabe.) Complet in 3 Bänden	42	—	Goldschmidt, Otto, Op. 12. Trio. Bdur	9	—	Macfarren, G. A., Romanza ed Allegro con		
— Complet in 3 eleganten Sarsenethänden	48	—	Götz, Hermann, Op. 1. Trio. G moll	8	—	fuoco. Trio. Edur	6	—
Dieselben einzeln:			Gouvy, Theodor, Op. 8. Trio No. 1. Edur	8	—	Mathison-Hansen, G., Op. 5. Trio. Fdur	9	—
No. 1. Trio. Op. 1. No. 1. Eedur	3	60	Hager, Joh., Op. 20. Trio. F moll	8	50	Mendelssohn Bartholdy, F., Op. 49. Erstes		
- 2. Trio. Op. 1. No. 2. Gdur	4	20	Hartknoch, C. E., Op. 4. Trio. F moll	5	—	grosses Trio. D moll	4	80
- 3. Trio. Op. 1. No. 3. C moll	3	30	Haydn, Josef, (31) Trios. Herausg. von F.			— Op. 66. Zweites grosses Trio. C moll	5	10
- 4. Trio. Op. 70. No. 1. Ddur	4	20	David, in 2 Abtheilungen	9	—	Mozart, W. A., Sämmtliche Trios. Neue Aus-		
- 5. Trio. Op. 70. No. 2. Eedur	4	20	Hensel, Fanny, Op. 11. Trio. D moll	8	—	gabe. 3 Bände.	4	50
- 6. Trio. Op. 97. Bdur	5	40	Hofmann, Heinrich, Op. 18. Trio. Adur	7	50	Naumann, Ernst, Op. 7. Trio. F moll	7	—
- 7. Trio. Bdur in 1 Satze	1	20	Holstein, Franz von, Stücke aus der Oper			Onslow, G., Trios. Op. 3 No. 1—3. à 3 fl.		
- 8. Trio. Eedur	2	10	»Der Haideschacht« übertr. von J. N. Rauch	5	—	— Op. 14 No. 1—3	4	—
- 9. Variationen. Op. 121a. Gdur	2	40	Horsley, C. E., Op. 13. Trio No. 2. H moll	9	—	— Op. 20. 7 fl. — Op. 26. 6 fl. — Op. 27	4	50
- 10. 14 Variationen. Op. 44. Eedur	2	10	Huber, Hans, Op. 20. Trio. Eedur	11	—	Perkins, Ch. C., Op. 10. Erstes Trio. Eedur	8	—
- 11. Trio für Pianoforte, Clarinette oder			Hüntten, Fr., Op. 172. Trio No. 3. Bdur	4	50	Reinecke, Carl, Op. 38. Trio. Ddur	7	50
Violine u. Violoncell. Op. 11. Bdur	3	—	Jadassohn, S., Op. 20. 2. grosses Trio. Edur	7	50	Romberg, Bernh., Op. 71. Divertissen. A moll	3	—
- 12. Trio für Pfte., Violine u. Violoncell			Jensen, Gustav, Op. 4. Trio. H moll	7	—	Scharwenka, Xav., Op. 1. Gr. Trio. Fisdur	7	50
nach der Symphonie. Op. 36. Ddur	5	10	Kalkbrenner, Fr., Op. 149. Grand Trio Asdur	5	—	Schubert, Franz, Op. 99. Erstes Trio. Bdur	5	10
- 13. Trio für Pianoforte, Clarinette oder			Klengel, A. A., Op. 36. Grand Trio concer-			— Op. 100. Zweites Trio. Eedur	6	—
Violine und Violoncell. Op. 38.			tant. C moll	5	—	— Op. 148. Notturmo. Eedur	1	50
Eedur nach dem Septett. Op. 20	5	40	Klengel, Julius, Op. 1. Trio für Pianoforte,			Schumann, Clara, Op. 17. Trio. G moll	6	—
— Op. 56. Concert für Pianoforte, Violine			Violine und Viola. Eedur	10	—	— Robert, Op. 63. Trio No. 1. D moll	10	50
und Violoncell mit Begleitung des Orchesters.			Krägen, C., Grand Trio. A moll	4	50	— Op. 110. Trio No. 3. G moll	9	—
Cdur. Als Trio bearbeitet von C. Reinecke.	11	—	Kündinger, Rudolf, Op. 10. Trio. Cismoll.	9	—	Stiehl, Heinrich, Op. 32. Trio. Eedur	7	—
Beez, F., Trio. Eedur	8	—	Lacombe, P., Op. 12. Trio. Gdur	7	—	— Op. 36. Trio. Bdur	7	50
Berens, H., Op. 20. Grosses Trio No. 2. Eedur	7	50	Landwehr, J., Trio. Fdur	9	—	— Op. 50. Drittes grosses Trio. G moll	11	—
Brahms, Johannes, Op. 8. Trio. Hdur	10	—	Lasekk et F. A. Kummer, Sonate drama-			— Op. 50. Drittes grosses Trio. Eedur	10	50
Bruch, Max, Op. 5. Trio. C moll	7	50	tique. C moll	5	—	— Op. 11. Zweites Trio. Adur	10	50
Cramer, J. B., Op. 32. Notturmo. Gdur	1	50	Leonhard, J. E., Op. 18. Zweites Trio. G moll	9	—	Töpfer, J. G., Op. 6. Trio. Adur	5	—
Dietrich, Albert, Op. 9. Trio. Cdur	9	—	Louis Ferdinand, Prinz, Op. 2. Trio. Asdur	6	—	Vollweiler, Charl., Op. 20. Erstes Trio. Fdur	6	—
Dobrzynski, J. E., Op. 17. Grosses Trio. A moll	6	—	— Op. 3. Trio. Eedur	6	—	Wüerst, Richard, Op. 5. Trio. G moll	6	—
Dupont, Aug., Op. 33. Grosses Trio. G moll	10	50	— Op. 10. Grosses Trio. Eedur	4	50	Zöller, Carl, Op. 51. Trio. Fdur	11	50

Quartette für Pianoforte, Violine, Viola und Violoncell.

	fl.	fr.	(Bei anderer Besetzung sind die Instrumente besonders genannt.)	fl.	fr.		fl.	fr.
Beethoven, L. van, Quartett No. 1. Eedur	3	—	Hummel, J. N., Quartett. Nachl. No. 4. Gdur	4	—	Mozart, W. A., Quartette. Neue Ausgabe.		
— Quartett No. 2. Ddur	3	60	Koher, C., Quartett. C moll	4	50	No. 1. G moll. No. 2. Eedur	6	—
— Quartett No. 3. Cdur	2	70	Kuhlau, Friedr., Op. 32. Grosses Quartett.			— Quartett (nach dem Quintett für Piano-		
— Quartett nach d. Quintett Op. 16. Eedur	4	50	C moll	6	—	forte, Oboe, Clarinette, Horn und Fagott).		
Böhner, L., Op. 4. Quartett. Eedur	2	25	Lasekk, C., L'Agitation. Quartett. H moll	6	—	Neue Ausgabe. Eedur	3	—
Boom, J. van, Op. 6. Quartett. Eedur	7	50	Lobe, J. C., Op. 9. Quartett. No. 2. D moll	4	50	— Quartett (nach dem Quintett Op. 36) be-		
Gaehrich, W., Op. 4. Quartett. C moll	5	—	Louis Ferdinand, Prinz von Preussen, Op. 4.			arbeitet von Clasing. Ddur	4	—
Gernsheim, Friedr., Op. 6. Quartett. Eedur	10	—	Andante mit Variationen. Bdur	4	—	— Symphonien. Arrangement f. Pianoforte,		
Götz, Hermann, Op. 6. Quartett. Eedur	10	—	— Op. 5. Quartett. Eedur. — Op. 6. Quar-			Flöte, Violine und Violoncell von J. N.		
Haydn, J., Symphonie. Arrangement für das			tett. F moll	7	50	Hummel. No. 1. Ddur. No. 2. G moll.		
Pianoforte, Flöte, Violine u. Violoncell von			Mendelssohn Bartholdy, F., Op. 1. Erstes			No. 3. Cdur	6	—
J. N. Hummel. No. 1. Gdur. No. 2. Bdur.			Quartett. C moll	4	20	Schlesinger, D., Op. 14. Quartett. C moll	7	50
No. 3. Eedur. No. 4. F moll	6	—	— Op. 2. Zweites Quartett. F moll	4	50	Sörgel, F. W., Op. 20. Quartett. Fdur	5	—
Helstedt, Carl, Op. 2. Quartett. Eedur	9	—	— Op. 3. Drittes Quartett. H moll	7	50	Stiehl, Heinr., Op. 40. Grosses Quartett. Fdur	9	—

Quintette für Pianoforte, zwei Violinen, Viola und Violoncell.

	fl.	fr.	(Bei anderer Besetzung sind die Instrumente besonders genannt.)	fl.	fr.		fl.	fr.
Birnback, H., Op. 2. Quintett. Gdur	4	50	Häser, A. F., Capriccio. Quintett. Eedur	3	—	Limmer, F., Op. 13. Grosses Quintett für		
Chopin, Friedrich, Op. 21. Zweites Concert			Henselt, Adolf, Op. 11. Variations de Concert			Pianoforte, Violine, Viola, Violoncell und		
für Pianoforte mit Begleitung des Orchesters.			sur l'air favori »Quand je quittai la Nor-			Bass. D moll	9	—
Arrangement. F moll	9	—	mandie. (Robert le Diable.) Arrangement			Louis Ferdinand, Prinz von Preussen, Op. 1.		
Dussek, J. L., Op. 41. Grosses Quintett. F moll	4	—	für Pianoforte mit Begleitung des Orchesters	6	50	Quintett. C moll	9	—
Field, J., Concert No. 7 für Pianoforte mit			Herzogenberg, Heinrich von, Op. 17. Quint-			Schubert, Fr., Op. 114. Grosses (Forellen-)		
Orchester. Arrangement. C moll	9	—	tett. Cdur	13	—	Quintett für Pianoforte, Violine, Viola, Violon-		
— Divertissements für Pianoforte, 2 Violinen,			Hummel, J. N., Letztes Concert für Piano-			cell und Contrabass. Adur	6	60
Viola und Bass.			forte, 2 Violinen, Viola u. Bass. Nachl. No. 1.			Schumann, Robert, Op. 44. Quintett. Eedur	9	—
No. 1. Eedur	2	—	Arrangement. Fdur	9	75	Street, Josef, Op. 26. Quintett für Pianoforte,		
No. 2. Adur	2	25	Kalkbrenner, Friedrich, Op. 81. Grosses			Violine, Viola, Violoncell und Contrabass.		
— Rondo für Pianoforte, 2 Violinen, Viola			Quintett für Pianoforte, Violine (oder Clari-			Eedur	11	50
und Bass. Asdur	2	25	nette), Viola (oder Horn), Violoncell und					
Grädener, C. G. P., Op. 7. Quintett. G moll	7	—	Contrabass. A moll	7	—			

Sextette für Pianoforte, zwei Violinen, Viola, Violoncell und Contrabass.

	fl.	fr.	(Bei anderer Besetzung sind die Instrumente besonders genannt.)	fl.	fr.		fl.	fr.
Arnold, C., Op. 23. Sextett. F moll	7	—	Mendelssohn Bartholdy, F., Op. 20. Octett.			Mendelssohn Bartholdy, F., Op. 110. Sextett		
Beethoven, Ludwig van, Op. 73. Fünftes			Arrangement für 2 Violinen, Viola, Violon-			für Pianoforte, Violine, Viola, Violoncell und		
Concert für Pianoforte mit Begleitung des			cell u. Pianoforte zu 4 Händen von C. Bur-			Contrabass. Ddur	7	20
Orchesters. Arrangement. Eedur	9	—	chard. (Das erste Streichquartett des Octetts			— Op. 30. Sextett für Pianoforte,		
Bertini, Heinr., Op. 85. Sextett No. 2. Eedur	9	—	ist unverändert beibehalten.) Eedur	9	—	Flöte, Clarinette, Horn, Bass und Contrabass		
Brambach, C. Josef, Op. 5. Sextett für Piano-			— Op. 25. Erstes Concert für Pianoforte mit			(oder Pianoforte, 2 Violinen, Viola, Violon-		
forte, 2 Violinen, Viola u. Violoncell. C moll	10	50	Begleit. d. Orchesters. Arrangement. G moll	8	—	cell und Contrabass). Eedur	10	50
Henselt Adolf, Op. 16. Concert für Pianoforte			— Op. 40. Zweites Concert für Pianoforte			Zimmermann, J., Concert No. 1, für Piano-		
m. Begleit. d. Orchesters. Arrangem. F moll	11	—	mit Begleitung d. Orchesters. Arrangement.			forte, 2 Violinen, 2 Viola und Bass. Arrange-		
			D moll	7	—	ment. Ddur	6	—